

# STEVE VAI

VOCAL / GUITAR TABLATURE  
VERSION



This folio © 1991 International Music Publications/Rittor Music Europe Ltd.  
Published by International Music Publications/Rittor Music Europe Ltd.  
Southend Road, Woodford Green, Essex IG8 8HN/24 Broomgrove Gardens · Edgware · Middx. HA8 5SJ  
Text and Transcription copyright Rittor Music Inc. Tokyo Japan  
Translation by Terry Boardman  
Photography: Cover, page 2 and 17 copyright George Chin  
Printed by Panda Press · Haverhill · Suffolk CB9 8PR



---

# CONTENTS

---

<i>S. Vai's Right Hand</i>	5
<i>S. Vai's Arming</i>	6
<i>S. Vai's Harmonics</i>	7
<i>S. Vai's Ad Lib</i>	8
<i>S. Vai's Sound</i>	9

## ***Steve Vai Check & Lesson***

<i>Yankee Rose</i>	10
<i>Shyboy</i>	11
<i>Baby I'm Easy</i>	12
<i>Tobacco Road</i>	13
<i>Big Trouble</i>	14
<i>Bump And Grind</i>	15
<i>Mercy</i>	16

<b><i>YANKEE ROSE</i></b>	18
<b><i>SHYBOY</i></b>	26
<b><i>BABY I'M EASY</i></b>	34
<b><i>TOBACCO ROAD</i></b>	43
<b><i>BIG TROUBLE</i></b>	50
<b><i>BUMP AND GRIND</i></b>	58
<b><i>MERCY</i></b>	64
<b><i>LIGHTER SHADE OF GREEN</i></b>	70

# STEVE VAI

On 6 June 1960, Steve Vai, a guitar genius, was born. He grew up in the musical atmosphere of Brooklyn, New York. Steve's sister listened to a lot of records, and his parents knew he was interested in music. For the emergence of a musician like Steve Vai, the right atmosphere and influences can be as important as a musical background.

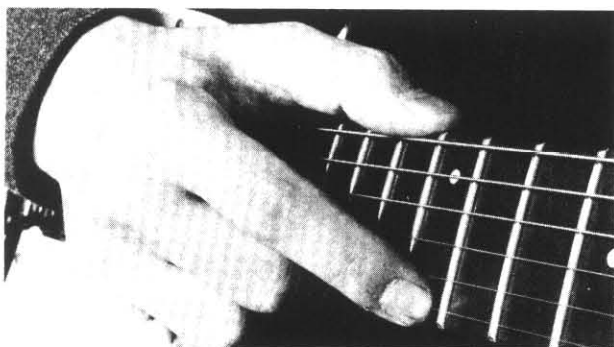
But don't become complacent if your circumstances aren't the same. There's a lot to learn from Steve Vai - not only from his consummate technique, but also from his lifestyle and his approach to music. Learning from Jimmy Page and Jimi Hendrix is not enough; if you get to their level, you'll simply stay there. Steve Vai is different. He started playing guitar relatively late, at 14, but he learned from a teacher, studied at music school, formed bands, copied the greats and wrote songs and orchestral parts. He may have had his full of music all day every day but he was also the kind of regular teenager you see in American

movies; after school he'd watch TV and at weekends he'd be out with the girls. This was no waste of time. All those daily experiences have created the energy that goes into his playing and his songs. The circumstances of one's life are all important in the making of a man and his music. The black musician sings out the pain of discrimination in the sadness of the blues; punk reflects the chaos of society. With Steve Vai, it's the same story. His inner state when he was in Alcatraz must have been different from his time with the D.L.R.B. His approach to guitar-playing must have changed too, so when you read this book and learn from Steve, don't just depend on his technique. Put your heart and soul into expressing yourself!

With this book you can study songs selected on grounds of musical technique from the two albums which show off Steve Vai's work best - "Alcatraz/ Disturbing The Peace" and "Dave Lee Roth/Eat 'Em And Smile".



# S. Vai's Right Hand



Right hand techniques have become an indispensable part of the modern rock guitarist's repertoire along with bends and slurs, but there are a number of variations in such techniques, and Steve Vai's use of them includes many 'unorthodox' features. All of them are played at a phenomenal speed, but a careful step by step approach to learning them will ensure that mastery of them does not remain merely an impossible dream.

Let's start by looking at a basic example of right hand fretting. (see score 1) The 2nd string is played at the 5th, 8th and 12th frets here. Each position is held by the index and little fingers of the left hand and the index finger of the right hand (the middle finger in Steve's case). The point to note here is the way the very first note is sounded. It is tapped strongly with the right hand from directly above the string (see photo). After the note is sounded, the finger used for tapping is not just lifted off the string but is used for pulling-off. You can do this from either above or below the string, but many guitarists seem to prefer from above.

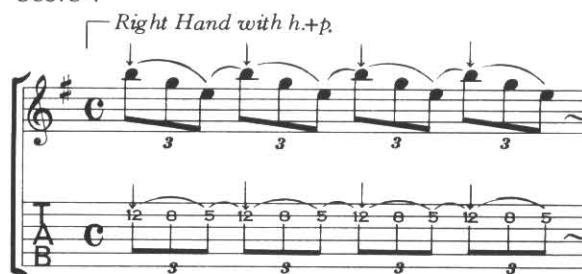
This is a basic 'orthodox' right hand technique, so get on top of it before you go further.

Now let's look at how Steve Vai does it! Score 2 shows a section from "Shyboy" in the middle of the song where there are no drums, and the guitar and bass are playing in unison. The tempo is really fast, but despite the position changes down on each beat, this is a fairly simple example of Steve's right hand technique (given the unorthodox nature of most of his playing!). Forget about the speed to begin with; just take it really slowly, note by note, taking extra care with the position changes on each beat. There are many cases in right hand fretting where only the right hand or only the left hand is used in

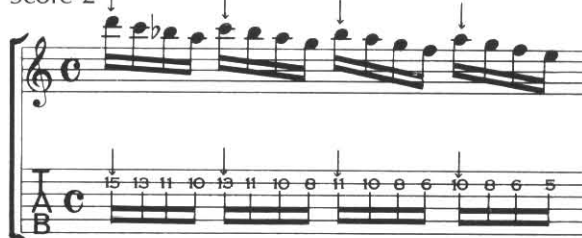
position changes, but here both hands are used. The beauty of right hand fretting is the way the notes flow and bubble along, so make sure the phrases don't stick or the flow will be interrupted.

Moving the strings in parallel, complicated rhythms, repeated runs up and down the fretboard, alternate tapping with the left and right hands - there are endless variations of right hand fretting in addition to position changes; see if you can come up with something original. Challenge Steve Vai!

Score-1



Score-2



# S. Vai's Arming

In addition to his right hand fretting, the trickiest of all the unorthodox techniques in Steve's repertoire is his arming. For Steve, it's not just a matter of using the tremolo arm; his highly original sound results from a combination of using the arm together with bends, hammering-on, pulling-off, and harmonics.

Score 3 below shows a particularly tricky passage from "Shyboy" which features a combination of arming and pulling-off. It's difficult to describe this sound in words or to show it on the score. You have to listen to the record and try to feel how it sounds.

Score 4 shows a fill-in section from "Yankee Rose" which illustrates to perfection how Steve is able to control the pitch while arming. Usually, guitarists are prone to regard an arming passage as a chance to let their feelings run wild without giving much thought to careful control of pitch, but Steve Vai's arming is played with great care and coolness. Such control is the result of a finely tuned sensitivity and practice to perfection. It's typical of Steve Vai that he should have learned all there is to know about arming. The last part of the guitar solo from the middle of "Tobacco Road" is shown in Score 5.

This is an example of arming harmonics on the 3rd string at the 3rd fret. It looks simple, but is in fact far from it. To get the arm up, he uses the unusual method of nimbly turning the arm to the end pin and pressing it to the body of the guitar!

The tremolo unit Steve uses is of course the Floyd Rose, but he has his own characteristic setting. With the arm up, the tremolo unit is pressed onto the body, and compared to the normal setting, this is much better for arm up playing (see illustration). It's also possible to increase the height at which the unit is fixed to the body and set it diagonally as in an arm up setting, but there's the risk that the strings will then be too high off the fretboard and difficult to control or that the tension will be too weak, so Steve's own rather more tortuous method is preferable.

It's no exaggeration to say that Vai's style would be unthinkable without the numerous techniques he uses such as the delicate "cricket effect" vibrato, huge pitch jumps with wide up and down sweeps of the arm, and super-complex-sounding armed chord vibratos.

Score-3 *cha cho. p. Arm. Arm.+p. Arm. Arm.+p. Arm. Arm. Arm. Arm. Arm.+p.*

Score-4 *8va Arm. Arm. Arm.*

Score-5 *8va Arm. Arm.*

Copyright © 1986 DIAMOND DAVE MUSIC /SYVY MUSIC

Copyright © 1980 by CEDARWOOD PUB. CO., INC. All rights reserved.

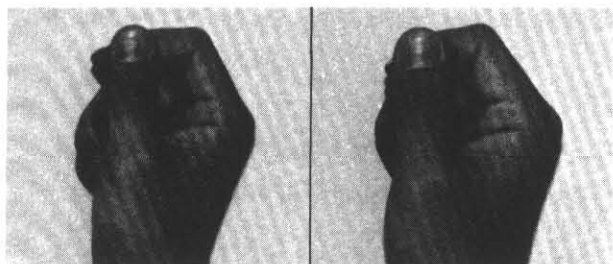
Tremolo Unit

String

Stud →

Body

# S. Vai's Harmonics

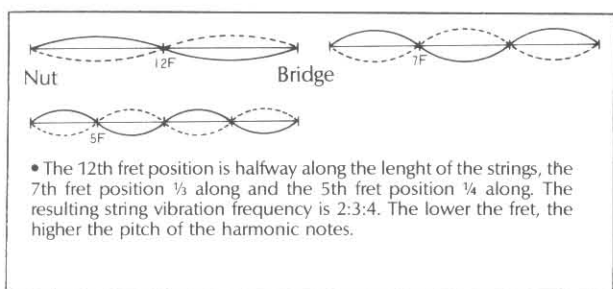


• Normal Grip

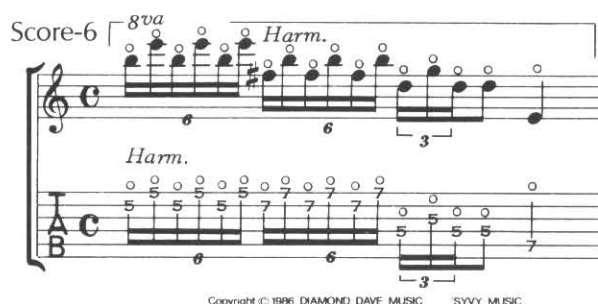
• Deep grip with only the tip of the pick protruding.

First we need to realise that there are a number of techniques for playing harmonics.

The first uses the natural harmonics which result when you tune the guitar. They are produced by lightly touching the strings with the left hand at the 5th, 7th, and 12th frets. The principle behind harmonics is illustrated below (see box). The harmonics will sound more readily when the right hand picks well down the guitar. Score 6 shows an example of natural harmonics from "Bump And Grind". The harmonics sounded are those at the 5th and 7th frets in a complex sextuplet rhythm - no mean feat.



Natural harmonics also include those produced at the 3rd and 4th frets, but the harmonic points here are not directly above the frets but slightly to the side of them. These harmonics are quite difficult to produce and need a lot of practice. Next come picking harmonics. Here the pick is held in such a way that only the tip protrudes



between finger and thumb (see photo), and harmonics are sounded by the thumb touching the strings. Many heavy metal guitarists often use this technique, and one of its features is that the left hand position is OK anywhere. All positions will produce harmonics. Also, whereas with natural harmonics you can only get harmonics, picking harmonics enables you to play notes at the same time as sounding harmonics, so when the real peak moments come in solos, picking harmonics is the harmonics technique to use for the most powerful sound and the most dramatic effect. Picking harmonics also gives you a good hard sound when playing riffs on the low strings. The knack in picking harmonics is to strike the string with the pick quite strongly and percussively. Here again it's best to pick closer to the bridge. A distorted sound gives the best effect, so if your amp can't provide the power, use a distortion unit.

Another technique is called artificial harmonics. This is where you count up 12 frets from your left hand position and pick while lightly touching the string with your right index finger. It's a handy way of getting harmonics from any position an octave higher than where you're actually playing at.

---

# *S. Vai's Ad Lib*

---

## **Feeling before technique**

Ad-libbing or improvising gives the freest rein to a player's creativity. Of crucial importance here is the player's personal style and his approach to improvisation and the feeling or sense of timing which, when linked to good technique, is able to express that style; one could almost speak of the sixth sense of improvisation.

Because of Steve Vai's use of complex techniques, he's apt to be thought of as a mere super technician, but in fact, he's a guitarist whose feelings and whose touch are finely tuned. This is partly due to his being a highly unorthodox guitarist, but because his whole concept of guitar-playing is simply on a higher plane than that of most others, it's hardly surprising that he would need some pretty astounding techniques in order to express it. The fact that he started out with the Frank Zappa Band, itself speaks volumes about the abnormality of his playing.

## **Soaring ideas and passionate feelings**

In Steve's improvised solos, the skill with which he puts phrases together is simply superb. Structurally speaking, improvisations are often said to follow a pattern of "opening - holding - changing - closing", and Steve Vai's solos actually follow this pattern to perfection. It only seems that this is not the case, because his super weird techniques stand out so much. To really study Vai's playing then, it's not just a question

of understanding those difficult techniques, but of getting a feeling for the soaring and often crazy ideas behind them.

Every guitarist has a repertoire of special tricks, licks and patterns to use when he feels the right moment has come in a solo. The more patterns you have under your belt, the better you're able to express yourself and the richer is your store of available sounds. Steve Vai has a great number of very powerful techniques, which include his high speed runs, his unusual right hand fretting style, and his tricky use of the tremolo arm, all of which are guided by pure "feeling".

The basis of Steve's improvisations can therefore be said to be "crazy concepts backed up by perfect technique".

What this means in detail is that first, he has a great sense of rhythmic balance throughout the solo. Mannerism is often the result when super technicians play at a constant high speed throughout a solo. The power of such fast runs can be hi-lighted even more by an effective use of slower more relaxed phrases.

You can easily understand the degree to which Steve Vai's head must be bursting with fresh clear-cut ideas by listening to the way in which he makes full use of the entire fretboard when using right hand techniques at high speed - from high position to low position, and from low strings to high strings.

---

---

# *S. Vai's Sound*

---

## **His battered but beloved green guitar**

Steve's favourite guitar is his battered old green Charvel. It has a Strat style body with a built-in maple neck of 22 frets and Di Marzio pickups (from the front: humbucker, single, humbucker). The guitar has been altered considerably to enable the tremolo unit to be used with the arm up, and the cutaway on the lower part of the body has been increased in size to allow for easier high position playing. A blue polyurethane cover has been fixed over the bridge to prevent accidental changes of pitch which might otherwise be caused by the hand touching the tremolo unit when muting the low strings. Steve is very fond of this guitar and plays it in most of his recordings.

Steve's sound is the characteristic Floyd Rose sound. He uses a hard attack, because of the maple neck. For amplification, he uses a mix of Carvin and rebuilt Marshall amps. Basically, he's a distortion guitarist, but among the many guitarists who produce distortion merely from a massive power output, he always takes great care in the slightest use of distortion. This no doubt accounts for the subtle changes in his sound on different tracks on his albums. There are, of course, various kinds of distortion sounds. Steve uses plenty of sustain, yet he manages to get a clear sound, and even when hard-edged, it is not so distorted as to produce feedback. This is because his superb picking

technique means that each note is cleanly and clearly audible even when he's playing at breakneck speed, and also because he sets the tone control on his amp very delicately.

## **The best effect is the Vai spirit set to ON**

It seems that Steve is not so forward in his use of effects units, and even on his albums, he only uses delay and reverb at the mixing stage. He always has an effects rack handy in performance, but that's probably just used for delay, reverb and harmoniser units to add colour to the sound; he doesn't go in for a lot of fancy special effects in sound production. A unique exception is the use of a wow pedal for the 'talking guitar' on "Yankee Rose". Readers will probably already have realised that it's a mistake to think that the best way to get a good sound is to use a lot of effects units. Better to learn from Steve Vai how to produce a superb sound and great playing by plugging directly into the amp.

The best application of effects units is the doubling effect produced by a short delay and the enrichment and broadening of the sound with the use of a harmoniser. For the rest, to become a first class musician, just learn what you can from Steve Vai's life and approach to music, and add to that your own spirit.

---



# YANKEE ROSE

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

One of Steve's special skills is his fill-in phrasing. Not for him the normal kind of fills which are intended to add a bit of colour to monotonous backing patterns. His fill-in phrases are added as climaxing flourishes of brilliance to backing patterns which are already highly complex. In other words they are a form of ad-libbing in themselves. Score 7 shows a pulled-off descending phrase fill-in in a searingly hi-speed passage which calls for very wide fingering: 1st string - from fret 20 to fret 15, and 2nd string - from fret 18 to fret 15. The key is of course in the exact timing of the pulling-off. The last section will be easier if strings 1 to 3 are barred at the 15th fret with the left hand index finger. Be careful the adjacent strings don't produce any noise by getting caught.

Score-7

Copyright © 1986 DIAMOND DAVE MUSIC SYVY MUSIC

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

There are two points to tackle if you want to master this particular phrase. First you have to be able to manage the pulling-off correctly in widely differing positions, as shown in Score 8a. Practise pulling-off with the little finger for the 17th fret and the middle finger for the 15th fret, while the index finger of the left hand holds down the 12th fret. When you can manage this reasonably well, practise playing the notes without picking with the right hand by tapping with the middle and little fingers of the left hand and keep this up until the notes flow out smoothly.

Score 8b shows an example of continuous pulling-off on different strings. In this case, the index, little and ring fingers are used for the 12th, 15th, and 14th frets respectively, although the fast movers among you can bar strings 1 - 4 at the 12th fret. When moving from one string to the next, make sure the string you've just left isn't still sounding.

Score-8a

Score-8b

# SHYBOY

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

Let's look now at one of Steve's hi-speed patterns which features a combination of hammering-on and pulling-off - **the hi-speed slur**.

Score 9 here shows the part which comes after the feedback + arming in the song's intro. The tempo of the whole number is really fast, and this part is no exception. Rhythmically speaking, you have not only the triplets to deal with but also the two unusual septuplet phrases which are best dealt with not by thinking them out beforehand but by just playing through the two bars many times and seeing how they fall most naturally, so to speak. With such hi-speed phrases, the player's own personal playing habits become very important, so it's best to ignore the rhythm at first and just master each

motif separately. The knack is to ensure the notes come out smoothly, and yet with each one exact, by a pulling → hammering → pulling action on each pick.

Score-9

Copyright © 1982 CHERRY LANE MUSIC PUBLISHING CO., INC.  
All Rights Reserved.

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

The point here is to see how smooth a sound you can make with the hammering - pulling combination. Hammering and pulling must flow on effortlessly from each other without a break.

The problem here is the changeover point when you stop hammering up and start pulling down. Hammering-on and pulling-off are not such difficult techniques in themselves; the trick is to manage the changeover at speed, so practise this until you've got it really fluid.

Scores 10a and 10b show a continuous hammering and pulling 5 note run (h→h→p→p). Use the index, ring and little fingers for score 10a and the index, middle and little fingers for 10b.

Don't worry about the speed to begin with; just keep up a steady rhythm.

Score-10a

Score-10b

Copyright © 1982 CHERRY LANE MUSIC PUBLISHING CO., INC.  
All Rights Reserved.



# BABY I'M EASY

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

A blues number with a pop feel to it and a shuffle rhythm. The thing to pick up on here from Steve's bluesy playing is his **triplet picking**.

Score 11 shows the end of the guitar solo from the middle of the number. It starts out with a relaxed bar of two beat triplets, moves on to triplet phrases with bending and pulling-off, intensifies the feeling with a broken chord-like phrase and climaxes with picking harmonics and bends.

As you can see, it's not such a difficult section, but the rhythmic handling of the first two bars needs careful attention. The broken chord bar is the one example of strong down picking. Take care also over the up-down picking on alternate beats in the triplet phrase.

Score-11

Copyright © 1981 by CHAPPELL & CO. (AUSTRALIA) PTY. LTD

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

For this number with its "I'm easy" shuffle, you need to familiarise yourself well with the feel of the triplet rhythm. Care should be taken over the subtle changes in picking combinations which result from the use, in backing patterns and especially solos, of intricate phrasing, bending, hammering-on and pulling-off.

Score 12a shows a basic practice exercise for picking triplets. Note the alternate up - down strokes and keep the accents exact.

12b shows the same triplet rhythm with every second note bent and hammered-on, while the first and third notes are alternately picked up and down, not in the usual way - - but in the triplet rhythm - , so watch your timing.

Score-12a

Score-12b

( $\square$  = down  $\nabla$  = up)

# TOBACCO ROAD

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

Another of Steve Vai's favourite tricks is to add arming to combination techniques. You can see from the score (13) that this results in some pretty wild playing!

The knack here is to tap rather than pick the first note of each motif. This means picking only the first time around and thereafter linking all the notes together by hammering-on, pulling-off

and glissandos.

The point to note is the tapping, shown in the score by symbol  $\Delta$ . You switch to a different string at such points; watch out for unwanted string noise. The glissandos are also very fast, so position changes must be sure and accurate. Let your feeling guide the touch of vibrato from the up - down arming at the end.

Score-13

Copyright © 1960 by CEDARRY-DOO PUB. CO., INC.

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

The left hand tapping of hammered and pulled slurs must be precise to produce a smooth flow of notes. Aim to get a tremolo-like sound from the pitch changes of the accompanying glissandos.

First get your hammering and pulling really smooth, then think of the two hammered and pulled notes as a short trill. 14b shows a pattern on alternate strings where the repeated five and then four note phrases (h.→p.→h.→p. and →p.→h.→p.) make up a single motif. Pick only the first phrase and then from the symbol  $\Delta$ , tap with the middle finger of the left hand. 14b is a practice pattern for position changes. After pulling-off, the index finger should gliss up to the 12th fret, and the notes at the 13th fret are hammered-on with the middle finger.

Score-14a

Score-14b

i = index finger  
m = middle finger

# BIG TROUBLE

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

After his arming, the trickiest of all Steve Vai's techniques is his right hand fretting. Score 15 is an example of his unorthodox approach with its 12 notes per beat and 10 notes per beat runs at breakneck speed. Ascending and descending at such a speed between the 1st and 4th strings and from the 16th to the 12th frets calls for

absolutely sure fingering. The unusual phrasing no doubt results from the ad-lib feel of the moment. It's not only the speed with which he moves his fingers - the physical movement - which is so incredible, but also the instantaneous sense of judgement and timing necessary to play at this pace.

Score-15

Copyright © 1986 DIAMOND DAVE MUSIC, SYVY MUSIC

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

The rhythm and phrasing of Steve's right hand playing on "Big Trouble" is highly unusual, and to master this kind of frenzied right hand fretting, you have to have mastered the right hand basics first.

Score 16 shows an example of right hand playing using quadruplets (left hand: position 3 + right hand: position 1), played not on the same string but on the 1st and 2nd strings alternately. First comes tapping and pulling with the right hand. To get clean sounding notes, make sure your fingers are positioned squarely over the fingerboard and that they strike the strings firmly. Then catch the strings and snap them up (or down). When pulling-off


continuously, beware of catching adjacent strings and sounding unwanted notes. Remember that Steve Vai's 'super-technique' is actually the result of building up such simple patterns as these.

Score-16

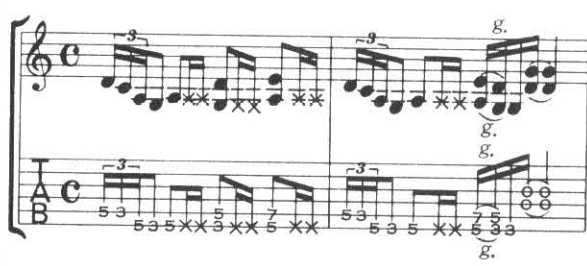
Copyright © 1986 DIAMOND DAVE MUSIC, SYVY MUSIC

# BUMP AND GRIND

**CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK**

Let's turn the spotlight on Steve's **backing play**, an example of which ([A] in the full score) is shown in score 17. This riff is a combination of melody and chords with a 16 beat shuffle rhythm, so you'll need to watch out for the timing of the  phrases and also of the triplet phrases at the head of each bar. The chordal glissandos and the open string chords in the second bar add a further colour. Steve also adds to the rhythmic and sonic variety of the backing by his use of mute cutting. The main point here is to maintain the characteristic spring of the shuffle rhythm by correct use of the flat pick.

Score-17



Copyright © 1996 DIAMOND DAVE MUSIC SYVY MUSIC

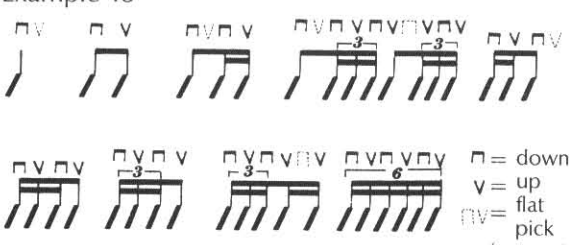
**LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON**

Because of the 16 beat shuffle rhythm, the 16th notes are grouped in triplets. This gives quite an intricate character to the rhythm which needs careful attention.

4 and 8 beats present comparatively few rhythmical problems, but when you come to 16 beats, picking combinations start to vary considerably.

Score 18 shows picking combinations for various rhythms. It's the 16 beat patterns and especially the 16 beat triplets which need extra care. Note also that in two of the patterns there are two consecutive upstrokes.

Example-18



□ = down  
v = up  
□ = flat pick  
□ = pick (no stroke)

# MERCY

## CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK CHECK

It would be a great mistake to think that Steve's hi-speed playing is only the result of a lot of hammering-on and pulling-off. There's also his hi-speed picking to take into account.

Score 19 shows the central section of the solo from the middle of "Mercy" - a rapid flourish of octuplets sweeping down from the 20th fret (1st string) to the 15th fret (5th string). Because of the octuplets, it would be OK to use normal

alternate picking, but nevertheless, at this speed, each note must be cleanly picked and sounded. Such movement at such speed is the result both of Steve's own unique fingering, and of his super acute mental grasp of the direction his phrases must take. Steve has three hi-speed techniques: picking, right hand fretting, and hammered & pulled slurs; the goal is to use each of them at the appropriate time.

Score 19

Copyright © 1985 by DE NOVO MUSIC, SYVY MUSIC, STAR CARR MUSIC, GODZILLA MUSIC, BLUE TIGER MUSIC & JAN LACKA MUSIC

## LESSON LESSON LESSON LESSON LESSON LESSON LESSON LESSON

The kind of speed shown in score 19 is typical of a master player like Steve Vai. You cannot expect to be able to play at this sort of speed straightaway. The only way forward is to first get on top of the notes involved and their positions, pick each note carefully and accurately, and then gradually build up the tempo.

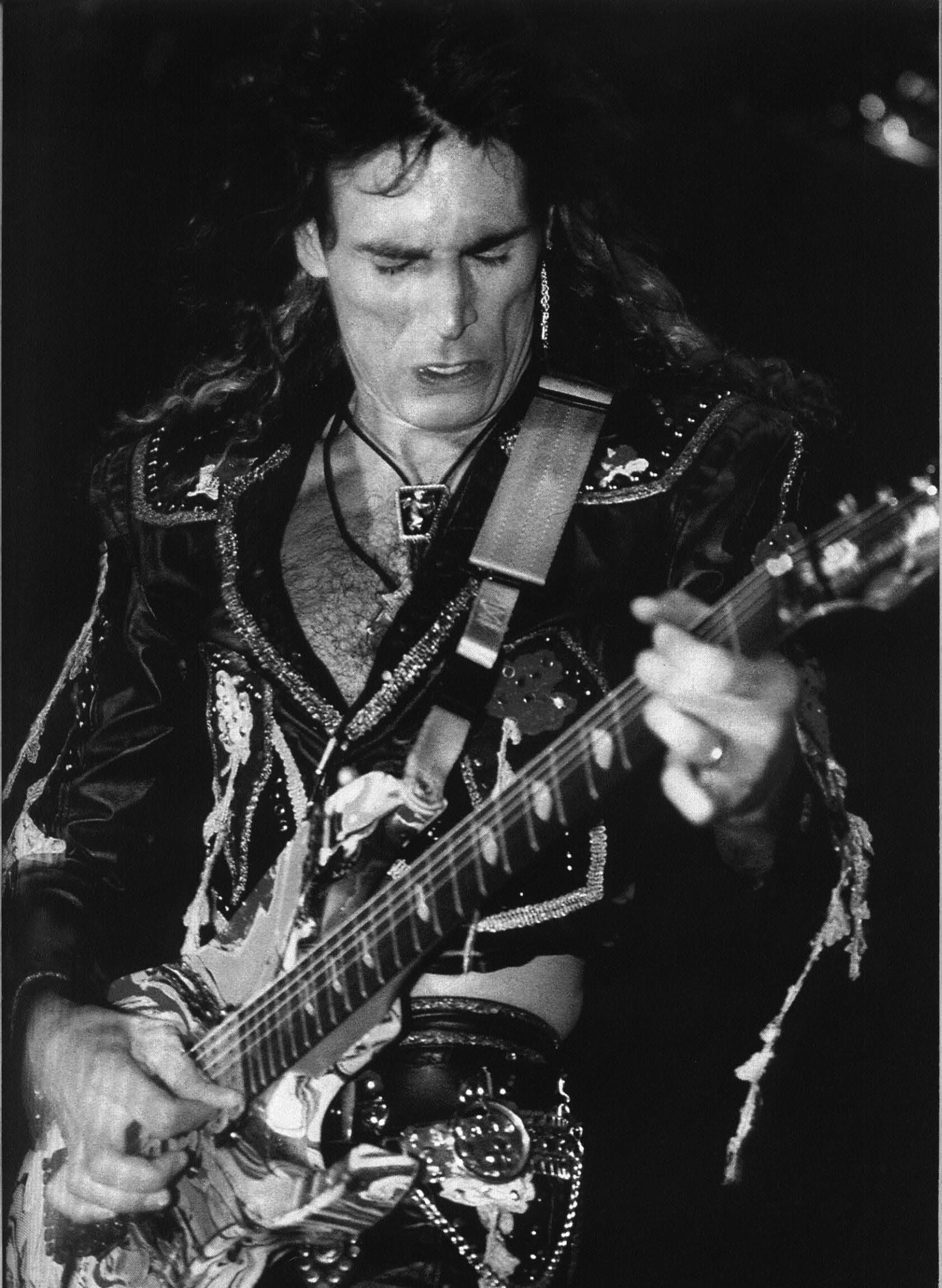
In this lesson, practise playing the phrases

shown above in score 19 four times as slowly. Steve Vai actually plays one octuplet per beat (score 19). Try instead to play with an 8 beat rhythm (see score 20). You'll notice from the phrases that four notes form one group and that two groups (8 notes) form one motif, so be sure to accent the first note of each motif as you go. This will help you to keep your bearings.

Score 20

Copyright © 1985 by DE NOVO MUSIC, SYVY MUSIC, STAR CARR MUSIC, GODZILLA MUSIC, BLUE TIGER MUSIC & JAN LACKA MUSIC





# ***YANKEE ROSE***

*by DAVID LEE ROTH BAND*

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

The unorthodox intro starts with a wow pedal. With some skillful bending and arming and the use of the wow pedal to alter the quality of the sound, Steve manages to make the guitar sound like a human voice which is talking to Dave Lee Roth. The laughing effect is brilliant! Feeling, rather than this or that technique, is what counts in playing like this and the freedom and fine sensibility with which Steve is able to make the guitar do just whatever he wants is simply

stunning.

The theme of the backing pattern is made up of fat chords and arpeggios, but these are not simply repeated; they shimmer and snake around the vocals with hi-speed obbligato passages of hammering & pulling, arming and harmonics.

For this song you have to leave behind all notions of 'normal' backing patterns and fill-ins.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : Steve's human voice simulation with the wow pedal makes it sound as if the guitar is talking to Dave Lee Roth. The whole thing is a combination of bends, glissandos, arming, and the pedal, but the key to it all is the timing. All this is difficult to show on a score however, so it's down to your own grasp of the feeling of Steve's playing.

❷ : The 1st and 2nd strings are left sounding, so be sure you don't cut them by muting.

❸ : A tricky tremolo passage. Pick only the first note and arm the rest. This is an example of advanced technique and one of Steve's special skills. Feel the subtle change in pitch with your whole body not just your head.



④ : An intricate pulled-off unison fill-in phrase on twin guitars. Watch your fingering with the pulling at the beginning of the phrase; it needs a wide stretch. 1st string: 20th fret - little finger, 15th fret - index finger, 2nd string: 18th fret - middle finger, 15th fret - index finger.

⑤ : This backing pattern is a combination of bass notes on strings 5 and 6 and cutting on strings 2 and 3. The bass notes are slightly muted to add variety of tone.

⑥ : A laid-back mellow passage with hammered & pulled slurring, but the pick attack is quite strong. The trill calls for a particularly nimble left hand. The whole section is overlaid with a two beat 'long delay'.

⑦ : Well down in the mix but equalised high in register you can make out a delicately scintillating acoustic guitar here with an added chorus effect.

⑧ : Root + 5th chord cutting on the the low strings, slightly muted except on the accents to give a syncopated feel.

⑨ : A nimble left hand is needed for this descending glissando. At the 13th fret firm muting is necessary to prevent unwanted noise. Watch your timing with bass and drums in this section too.

⑩ : Another of Steve's special tricks. It sounds like arming, but is in fact a glissando up and down with a rapid left hand slide.

⑪ : A combination of brushing and cutting which gives powerfully rhythmic chords. The strings need firm muting with the left hand during the brushing, and the cut chords must be accented.

⑫ : Glissando chords. To get the edge that's needed here the timing of the glissando and the picking must be just right. The point here is to put just the right amount of strength into your left hand as you play the glissando.

⑬ : Harmonised bends on the 1st and 2nd strings. Make sure you don't change the pitch of the 1st string when bending the 2nd. Care is needed with the syncopated rhythm too.

⑭ : Rapid-fire pulled-off phrases. The key is to ensure that your hammering & pulling are exact by maintaining a steady rhythm. Watch the timing of your picking.

⑮ : Here is another example of Vai's unique arming. Pick with the arm down then: arm release → up → down.

⑯ : Arming + vibrato. Unlike finger vibrato, here the pitch is lowered at the same time, creating a really wild sound.

Words & Music by D. L. Roth/S. Vai

SYVY Music.

Print Rights Administered by Warner Chappell Music Ltd., London W1Y 3FA

N.C.

Vo. wild wild wild walks Are you read-y for the new sen - sa - tion Watch the sparks go fly-in' \_\_\_\_

Gt. I (Arm.) (Arm.)

B. (2) 2 4 4 4 9 9 (9) 14 14 14

Wow Pedal

G7sus4

Vo. Well here's a shot heard round and the world. All you back - room boys sa-lute. When her flag un - furls.  
Fire - crack-in' on the 4th of Ju - ly. No sad songs to-night. Some-thing's in the air

Gt.-I

cho. cho. p. cho. cho. p.

2

Gm

Vo. Yeah the feel-ing get you Ah Well guess who's back state in cir - cu - la - tion  
A real state of in - de - pen - dence

Gt.-I

Arm. Down. 8va 3 Arm. 3 10 10 10 10 5 0 1 2

3

G7sus4

Vo. Now I don't know what you may have heard. But what I need right now's The o - rig-i - nal good time girl.  
So pret-ty when her rock - ets flare. Still prov - in' an - y night. That her flag's still

Gt.-I

cho. p. cho. p. cho. p. cho. p.

Gm

Vo. there Harm. 8va p. p. p. She's a vi - sion from coast to coast.

Gt.-I

Harm. 20 15 10 15 15 17 15 14 15 14 17 15 17 17 10 8 10 8 h. + p. cho. cho. g. p. p. chacha g.

4 5

Chorus

Dm7

Coast to coast

Bb

Vo. Sea to shin - ing sea Sea to shin - ing sea Hey sis - ter you're the per - fect host. Make a

Gt.-I

g. g. g. g.

[illegible]

Vo.   
Gm7   
Yan-kee Rose (Your) Bright lights And you cit-y lights all right I'm talk-in'bout the Yan-kee Rose

Gt.-I   
cha cha cho, cho. cho, cho. cho.

The musical score is for the song "She's Beautiful All by Myself" and is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

**System 1 (Measures 1-6):**

- Vocal (Vo.):** The melody begins with the lyrics "When she Ah" in measure 1, followed by a long note in measure 2. In measure 3, the lyrics "Oh She's beau-ti-ful all" are sung. The melody continues in measures 4, 5, and 6.
- Guitar I (Gt.-I):** This part includes guitar-specific notation. In measure 1, it shows a 1-3 fret sequence on the low E string. In measure 2, it shows a 1-3 fret sequence on the low E string. In measure 3, it features a "Pick Scratch" and an "Arm." (arm sweep) on the low E string. In measure 4, it features a "Pick Scratch" and an "Arm." on the low E string. In measure 5, it features a "Pick Scratch" and an "Arm." on the low E string. In measure 6, it features a "Pick Scratch" and an "Arm." on the low E string.
- Guitar II (Gt.-II):** This part is mostly silent in the first system, with only a few notes in measure 6.
- Bass (B.):** The bass line is mostly silent in the first system, with only a few notes in measure 6.
- Chords:** The chords are Gm7 (measures 1-2), Gm7 (measure 3), and Bb add9 (measures 4-6).

**System 2 (Measures 7-10):**

- Vocal (Vo.):** The melody continues in measures 7, 8, 9, and 10.
- Guitar I (Gt.-I):** This part continues with guitar-specific notation in measures 7, 8, 9, and 10.
- Guitar II (Gt.-II):** This part continues with guitar-specific notation in measures 7, 8, 9, and 10.
- Bass (B.):** The bass line continues in measures 7, 8, 9, and 10.
- Chords:** The chords are Gm7 (measures 7-8) and Bb add9 (measures 9-10).

Vo. Gm6(9) B add9 Gm6(9)

right Mm noth-in' like her in the whole world Yeah h, I h, p.

Gt.-I p. cho. 8va cho. tr h, p.

Gt.-II p.





Gm

Vo. (Little bit little bit little bit higher Here's the national anthem ) Ah Ah Ah

Gt.-I

Gt.-II

10 11

Gm

Vo. ( I wanna get a little bit of apple pie man )

Gt.-I

Gt.-II

12

8va

13 14

Gm

Vo. Bright lights Cit-y lights

Gt.-I

Gt.-II

15 16





# ***SHYBOY***

*by DAVID LEE ROTH BAND*

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

This song starts with some quintessential Vai - pure hard rock playing with feedback and arming. Steve's feedback is amp power-driven, but you can achieve a similar effect with the use of distortion and compressor units.

The feedback is followed by super hi-speed runs, hammered & pulled with no picking. To get the kind of smooth yet clearly defined flow of notes that Steve manages requires some strength in the hammering and pulling, especially where the same string needs to be pulled-off twice in succession (1/7, 8, 5);

otherwise the notes will become dull.

There's some tricky use of tremolo arming in the first part of the middle of the song (see (10)) - a wild combination of bends, pulling and arming. Don't concern yourself too much about pitch here; the dynamic is more important.

The highlights of the song are the right hand passages in unison with the bass. There are no drums but the tempo is hard and fast. The timing of the phrases and especially of the ritardando is breathtaking.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

① : Feedback harmonics with a lot of arming - by no means easy. It's possible here because Steve's guitar has been specially adapted behind the bridge to allow for a large tremolo unit and an arm up setting.

② : A smooth and intricate hi-speed run with a lot of hammering & pulling played in a blaze of feeling which includes highly unorthodox septuplet phrases. Rather than trying to copy it perfectly from the start, make sure you capture the wildness of it first.

③ : The knack with picking harmonics is to hold the pick with only the tip protruding between thumb and forefinger and to strike the strings firmly.

④ : The 5th string is lightly muted here with the right hand near the bridge to create an edgy rhythm.

⑤ : A hard-edged rhythm with a different nuance is created here by brushing. The left hand mutes the strings by being held ever so slightly above them, and the cutting is quite hard.

⑥ : A tricky fill-in with a harmonic note armed down and a lot of vibrato. The harmonic point is between the 2nd and 3rd frets ( $2\frac{1}{3}$ ). Mastery of this kind of arming would be a key point in any attempt to master Steve's style as a whole.

⑦ : A fill-in phrase featuring an open 3rd string and an effective use of harmonics. Keep the triplets exact and make sure the up-down accents of your picking don't slip.

⑧ : Right hand fretting in unison with the bass. The right hand play itself is reasonably straightforward here, but the triplets must be accurate and the hammering & pulling well-controlled.

⑨ : A smooth hammered and pulled glissando fill-in, also in unison with the bass, so watch your timing.

---

⑩ : Only the first note here is picked; the rest are a tricky combination of bending, arming and pulling. Note the sharp and ferocious bit of arming at the end.

⑪ : The point here is the smoothness of the left hand fingering needed for the successive pulled-off triplets : 1st string - frets 10→9→7, 4th string - frets 9→7→5.

⑫ : Powerful picking harmonics.

⑬ : Some furious right hand technique here from the 1st to the 5th strings. Watch out for the change of rhythm in these hi-speed phrases. Take it slowly at first, and master each note one by one.

⑭ : Block chord phrases on strings 1 - 4. Take these quadruplets and triplets smoothly, down picking the rising notes and up picking the falling ones.

⑮ : This is in quite a high position, so watch the pitch of the bends.

⑯ : Another passage of right hand technique in unison with the bass. There are no drums in this section, but the playing is phenomenal. However, the pattern itself is not so complex, so you should be able to manage it with sufficient practice.

⑰ : Octave doubling on the 3rd and 5th, and the 2nd and 4th strings. Care is needed with the timing of the glissandos in the second half.

---

# SHYBOY

Words & Music by B. Sheean

Copyright ©1982 Cherry Lane Music Publishing Co., Inc.

♩ = 170 N.C., Free Tempo  
 Vo.   
 Gt. 

Intro.-1 N.C.  
 Vo.   
 Gt. 

N.C.  
 Vo.   
 Gt. 

Intro.-2 N.C.  
 Vo.   
 Gt. 



Vo. *woman* Ha \_\_\_\_\_ Knock me \_\_\_\_\_ off \_\_\_\_\_ my feet Shy - boy \_\_\_\_\_ Shy - boy

Gt. *1, 2, 3.*

Vo. Shy - boy \_\_\_\_\_ Shy - boy give it one more \_\_\_\_\_ time

Gt. *2x*

Vo. \_\_\_\_\_ boy Shy - boy \_\_\_\_\_ Shy - boy Shy - boy \_\_\_\_\_ Shy - boy

Gt. *1x only* *cho.* *2x* *Arm. down*

Vo. Shy - boy \_\_\_\_\_ Shy - boy give it one more \_\_\_\_\_ time boy

Gt. *g.* *g.*

Vo. ner - vous \_\_\_\_\_ More than I \_\_\_\_\_ had planned would you wan- na

Gt. *g.* *gliss* *gliss*

Vo. Dm G F Dm

know me 7 If I was - n't in the band Cra zy 8

Gt. (h. & p. with R.H.)

B. 19 19 19 0 0 0 20 20 20 0 0 0 5 3 3 1 3 1 2 0 2 0 5 6 8

Vo. Dm G F Dm

feel - ings 8 (h. & p. with R.H.) Deep in - side of me I need a wild

Gt. (h. & p. with R.H.)

B. 10 8 6 5 6 8 10 8 6 5 6 8 10 8 6 5 6 8 10 5 3 3 1 3 1 2 0 2 0

Vo. Dm G F G F Dm

wom - an to knock me off my feet

Gt. p. + h. + p. g. h. + p. p. + h. + p. g. g. 8. 8.

B. 10 8 10 8 6 5 6 5 7 5 7 5 2 5 3 3 1 3 1 5 3 3 1 7 2 8. 8.

9

# 1. Coda

Vo. C F C G A D Bm

Got - ta keep things mov - ing till my per - son - al - i - ty starts im - prov - ing cho.

Gt. cho. cho.

B. 3 3 1 5 3 5 7 5 7 5 7 9 9

Vo. Bm

vib. cho. cho. p. Arm. Arm. + p. Arm. Arm. + p. Arm. Arm. Arm. + p. simile with feeling

Gt. vib. cho. cho. p. Arm. Arm. + p. Arm. Arm. + p. Arm. Arm. Arm. + p. simile with feeling

B. 9 9 7 9 9 9 9 7 7 9 9 9 7 7



This page of guitar sheet music for "The Wind" by The Beatles includes the following details:

- Key Signature:** B minor (Bm).
- Staff:** Standard guitar staff with treble and bass clefs.
- Measure Numbers:** 10, 11, 12, 13, 14, 15.
- Performance Instructions:**
  - "Arm." (Arm) at measures 10 and 11.
  - "8va" (8va) indicating an octave shift at measures 10 and 11.
  - "p." (piano) and "h." (harmonic) markings.
  - "cho." (choir) markings at measures 12 and 13.
  - "cho.+g." (choir + guitar) markings at measures 12 and 13.
  - "h.&p.with R.H." (harmonic and piano with right hand) markings at measures 14 and 15.
  - "8va" (8va) indicating an octave shift at measures 14 and 15.
- Fret Numbers:** Various fret numbers are indicated below the notes, such as 10, 9, 7, 6, 5, 4, 3, 2, 1, 0, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Chords:** G, F, Dm, G, F, G, F, Dm.

## 2. Coda

**♯2.Coda**

F C G A F N.C.

Vo. Got-ta keep \_\_\_\_\_ things mov - ing till my per - son-al - i - ty starts im - prov - ing

Gt. h.&p.with R.H.  
16  
15 13 11 10 11 10 13 15 13 11 10 11 10 13



N.C.

Gt.

N.C.

Gt.

3. Coda

Vo.

Gt.

Gt.

Gt.

Vo.

Gt.

# ***BABY I'M EASY***

*by* **DAVID LEE ROTH BAND**

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

A complete change of mood from the previous two hard rock numbers, "Baby I'm Easy" is a pop song with a blues feel to it. It's the kind of number that shows off the musicality of Dave Lee Roth and the breadth of Steve Vai's technique.

It features two guitars playing cut chord backing parts, obligato passages and a solo.

The main backing is provided by tight snappy rhythm guitar chords, played on strings 4 - 2 only, so be sure the others are well muted. Make sure also that there are no breaks in the 9th chord glissandos. Notice the typical Steve Vai touch in the changing top notes of the chords. Rhythmically, there are three points to

pick up on: the broad fat chords, the varying timbres of the tightly cut syncopated chords, and the shuffle rhythm.

The obligato passages weave in and out of the vocals, mainly using the B<sup>b</sup> major scale between frets 6 and 9. They are short, but are a good example of very effective accenting. You can learn a lot from the way Steve uses them in this song.

The main solo is not such a tour de force, but uses glissandos and picking harmonics to put together some very neat phrases - typical Steve Vai touches in what is otherwise a fairly regular solo. The points to watch are the accuracy of the triplets, and the nuances of the bends.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : Classic blues bends which show how well Steve Vai has mastered very different genres. The key point here is the shuffle rhythm. Take your time with the index finger on the final crying A<sup>b</sup> bend.

❷ : Bar at the 6th fret with the index finger but without barring the 6th string; you're actually only playing strings 2 - 4. The 1st and 6th strings should be well muted with the base of the index finger and the thumb respectively.

❸ : The point here is the changing top note of the chords. The chords on the upbeat of the 2nd and 4th beats are played with upstrokes, but not too strongly. It's just as valuable to master this kind of light backing pattern as it is the harder styles.

❹ : Avoid any breaks in this 9th chord glissando. Watch your timing and mute the 1st and 6th strings well here too.

⑤ : You've got two beat triplets here, so your left hand will have to be nimble. Note the strongly picked final harmonic on the A<sup>b</sup>.

⑥ : An effective use of the sus4 top note of the chord here. Keep the rests accurate for tight playing and the 1st and 6th strings well muted again.

⑦ : Another typical Steve Vai fill-in. First gliss up on the 6th string (middle finger) to the 20th fret, pick the 1st string at the 20th and then gliss down (ring finger). It may be simple, but the timing of glissandos is crucial for any guitarist.

⑧ : The point here is to keep the chords really tight with left hand muting.

⑨ : A classic blues/rock run of descending triplets in shuffle rhythm, in this case down the B<sup>b</sup> Pentatonic scale - you shouldn't find it too difficult.

⑩ : A neat little run of approach notes in a broken chord triplet, this is often heard in blues

numbers, but here it's played with only one downstroke.

⑪ : Picking harmonics an octave up. Pick halfway between the 12th fret and the bridge.

⑫ : A continuous 3½ bar trill, produced by picking just the first note and then hammering & pulling the rest. Keep the notes clean and well-defined. Lose the rhythm here and you'll screw up the timing of the A<sup>b</sup> - B<sup>b</sup> bend immediately after the trill.

⑬ : Go for a real bluesy feeling in the shuffle rhythm of the final solo flourish in this ending section. It's not a particularly difficult blues, but watch how you go with the triplets and also with the timing of the bends and glissandos.

⑭ : A repeated 4 note lick (B<sup>b</sup> → B<sup>b</sup> → A<sup>b</sup> → A<sup>b</sup>) with an accented bend on the first note of each lick.

⑮ : Mix positions 2/18 and 3/20 (bend) to play the same F note here.

# BABY I'M EASY

Words & Music by B. Field/T. Price

Copyright ©1980 Chappell & Co., (Australia Pty. Ltd.)

Administered by Warner Chappell Music Ltd., London W1Y 3FA

Intro. B<sup>b</sup>

Vo. well ba-by I'm Eas-y I'm

Gt.-I

Gt.-II

cha chap cha cha cha

cha chap cha cha cha

h.p. 3

1

B<sup>b</sup>7 E<sup>b</sup>9

Vo. Eas-y I'm Eas-y I'm an eas-y man well ba-by I'm Eas-y I'm Eas-y I'm Eas-y I'm

Gt.-I

Gt.-II

h. h.

2 3

**B<sup>b</sup>7** **F9** **E<sup>b</sup>9** **B<sup>b</sup>7**

Vo. an eas - y man So come on down and get me hon - ey while you

St.-I

St.-II

8va g. vib. 4 g.

**B<sup>b</sup>7**

Vo. can A - vail-a - ble 'vail-a - ble 'vail-a - ble I am free I am A -

St.-I

St.-II

cho. cho. cho. 5 cho. p. 8. cho. p. 8.

**E<sup>b</sup>9** **B<sup>b</sup>7** **F9**

Vo. vail-a - ble 'vail-a - ble 'vail-a - ble I am free I am Well I just can't help my -

St.-I

St.-II

12 13 8.



Vo.  $E^b_9$   $B^b_7$   $E^b$   
 - self I am yours to have Come get me ba - by

Gt.-I

Gt.-II

Vo.  $B^b_7$   $E^b$  F  $G^b$   
 Get me while I'm hot Hur - ry hur - ry ba - by You can have

Gt.-I

Gt.-II

Vo. F  $B^b_7$   $C$   
 a lot Push me o - ver push me o - ver push me o - ver I'm a push o - ver Wow

Gt.-I

Gt.-II

Chord progression:  $E^b9$   $B^b7$   $F9$

Voice line: Up for grabs up for grabs up for grabs I am up for grabs Well I just can't help

Instrumental parts (I, II) show accompaniment with chords and melodic lines.

Chord progression:  $E^b9$   $B^b7$   $D^b7$

Voice line: my - self I am yours to have Hit it

Instrumental parts (I, II) show accompaniment with chords and melodic lines. Includes a section marked with a circled 9.

Chord progression:  $E^b9$   $B^b7$

Voice line: cho. cho. p. cho. cho. p. cho. cho. p.

Instrumental parts (I, II) show accompaniment with chords and melodic lines. Includes a section marked with a circled 14.



Vo.  $E^b9$   $B^b7$   
 push o-ver ba - by Yeah Up for grabs up for grabs up for grabs I am up for grabs

Gt.-I

Gt.-II

12

Vo.  $B^b7$   $F9$   $E^b9$   $B^b7$   
 Ah I just can't help my - self I am your to have I'm

Gt.-I

Gt.-II

13

Vo.  $F9$   $E^b9$   $B^b7$   
 Eas - y said I'm Eas - y Babe I'm

Gt.-I

Gt.-II

F9                      E<sup>b</sup>9                      B<sup>b</sup>7

Vo. Eas - y g. Ah g. Well I'm a push o-ver ba-by Hey (Push me over push me over) (Ha Ha Ha) g.

Gt.-I

Gt.-II

(8va)

cho. cho. cho. cho. cho. cho. cho. cho.

13 14

E<sup>b</sup>9                      F9                      E<sup>b</sup>9

Vo.

Gt.-I

Gt.-II

cho. cho. cho. cho. p. cho. cho. vib. cho. cho.

14 15



# ***TOBACCO ROAD***

*by DAVID LEE ROTH BAND*

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

The main riff with its bends and double bends is really impressive, but the key to the song is once again the shuffle rhythm with its triplets, so it's vital to be able to maintain that rhythm throughout the solo and backing parts.

The main backing chord pattern is the regular 5th and octave over the root, played on strings 3 - 5, but there are a lot of glissandos which need great care over which strings you use. In the sections where there's plenty of brushing, be sure to mute well with the left hand.

The solo features some typically Vai-style

fingering in its smoothly hammered & pulled flow of notes. It sounds like arming, and there's no picking, but in fact, the trick of the flow is in the left hand tapping. Make sure your alternate picking is accurate in the hi-speed sextuplet phrases. Another of the characteristics of Steve's playing can be heard in the way he mixes alternate picking and right hand slurs.

Yet another is the way he finishes off the solo with harmonics and arming. To be able to play harmonics as freely as Steve, you have to be absolutely sure of the harmonic points.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : The theme riff - a combination of fast bends and harmonised bends. Note the fast bend up and down on the 3rd beat of the first bar. Your left wrist must really move ! The note is struck hard to produce the harmonic. Note also that the harmonised bends in the second bar differ. The 2nd string bend is a semitone (B→C), but the 3rd string bend is a wholetone (G→A). Make sure your fingers remember this subtle difference !

❷ :: A powerfully distorted harmonics-like brushed sound with cut chords which heavily emphasise the rhythm. Stay on top of the triplet rhythm to bring out the feel of the strong beat.

❸ : Octave glissandos on the 3rd and 5th strings. From the gliss down D chord position, simply gliss up again.

④ : Gliss the D chord down to A, and then arm down the A chord. The note on the 3rd string should have dropped out before you get to the last chord. The glissando and arming, descending at the same speed, is really effective.

⑤ : Continuous triplet rhythm chord cutting. The up/down stroke movement alternates on every beat with triplets, so be careful how you accent the beats.

⑥ : The glissandos here add an extra touch to the cut chord triplets. The point to watch is the timing between the left hand glissandos and the right hand cutting.

⑦ : The same riff pattern as in (1), but instead of harmonised bends in the second bar, there's a single note bend an octave down. The final D note is not picked, but hooked with the left hand.

⑧ : The harmonics point here is the 2nd fret (3rd string). When you arm down, the other strings should sound too, as on the record. It's a big arm down sweep - typical Steve Vai.

⑨ : The triplets here are emphasised by the

bends. In the first bar, the accent is on unison bends (2/10 and 3/12). In the second bar, rhythmically speaking, you have four triplets, but motif-wise, there are three quadruplets. The accents therefore change, so take care.

⑩ : A subtle vibrato is added to the chord here by arming. This is the kind of vibrato that cannot be produced by fingering.

⑪ : Hammering & pulling + glissandos without picking produce the smoothness of the flow of notes. Bring out the first note after the change to a different string by hammering-on firmly. The arming up and down at the end gives a delicate vibrato which you should try to feel with your whole body.

⑫ : The bending phrases here are not so difficult in themselves, but you need a wow pedal for a really hard sound.

⑬ : A blazing passage of sextuplets in high position, all picked - this calls for accurate alternate picking to make each note clear and defined.

⑭ : Another tricky piece of harmonics + arming. Such technique is pure Steve Vai.

# TOBACCO ROAD

Words & Music by J. D. Loudermilk

Copyright ©1960 Polygram Music Publishing Ltd.,  
334-336 King Street, Hammersmith, London W6 0RA

$\text{♩} = \text{♩}^{-3}$

**Intra** D G D C D C D C

Vo. cho. cho. ① cho. p. tr woo ② Ah

Gt. cho. cho. cho. p. tr g. g. g.

D C D C A D C D C D C

Vo. I was born in a trunk Ma-ma died and my

Gt. h.+p. h.+p. g. g. g.

D C D C D C D

Vo. dad-dy got drunk 8va cho. cho. Left me here to die alone In the mid-die of To - bac - co Road

Gt. g. g. g. cho. cho. g. g. g.

10





[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system includes a vocal line and a guitar line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The guitar line is in standard tuning (E-A-D-G-B-E) and includes fret numbers (15, 13, 13, 13, 15, 15, 13, 15, 8, 10, 8, 10, 10) and various musical notations such as "cho.", "Arm.", "cho. + p.", "g.", "h. & p.", "p. & h.", and "g.". The second system continues the vocal and guitar parts, with the vocal line featuring a repeat sign and the guitar line including a trill (tr) and a double bar line. The third system shows the final measures of the piece, with the vocal line ending on a whole note and the guitar line concluding with a final chord. The score is written for a vocal soloist and a guitar accompaniment.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a vocal staff (Vo.) and a guitar staff (Gt.). The vocal staff is written in treble clef with a key signature of one flat (B-flat). The guitar staff is written in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as chords (D, F, G, B-flat), notes, rests, and dynamic markings. Annotations include "8va" (octave up), "12" (fret number), "cho." (choir), "Arm. Up (2nd St. cho. down.)" (arm up, 2nd string, choir down), "Pick Scratch", and "g." (guitar). The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers (e.g., 12, 17, 20) and a "3" indicating a triplet. The vocal part includes lyrics: "Hello, friends, how are you? / It's been a long time / Since we've last spoken / But we've still got the same old / Sound of Silence." The score is presented in a clear, legible format with a white background and black text and notation.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The vocal parts are for Simon and Garfunkel, and the guitar parts are for Paul Simon and Art Garfunkel. The score is in G major and 4/4 time. The guitar parts feature complex fingerings and techniques like "Pick Scratch" and "Arm." (arm). The score is a page from a music book, with the page number 14 visible at the bottom right.

Vo. D C7 D C7 D C7 D F D C

Bring that dy-na - mite and a crane — Blow it up — start all o-ver a - gain — Build a town

Gt. g. g. g. g. g. g. g. g. g. g.

be proud to show — Give the name — To - bac - co Road — Wow —

Gt. g. g. g. g. g. g. g. g. g. g.

Arm. Arm. Arm. Arm. Arm. Arm. Arm. Arm. Arm. Arm. Arm.

rit.



# ***BIG TROUBLE***

*by DAVID LEE ROTH BAND*

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

One of the main characteristics of "Big Trouble" is the rapping of Dave Lee Roth, but although the song begins with some fairly orthodox octave rhythm playing on the guitar, it soon becomes a showcase of the skills of a guitar genius, being full of fascinating changes of backing patterns and phenomenal right hand fretting.

The main backing patterns are a combination of chords using the open 1st and 2nd strings and a low register riff, and the rhythmical cut chords built on the root and the 5th. To add to the variety, there are arpeggios on the 2nd and 3rd strings while the 4th and 5th strings are left sounding as well as brushed and cut chords. The songs we've chosen for this book are not just examples of Steve's peerless solo playing, but also show how he is able to melt into the

ensemble without getting in the way of the vocalist and yet still provide the kind of consummate backing play that every rock guitarist can aspire to.

The highlight of the solo in "Big Trouble" is, of course, the right hand fretting. The incredible speed and the irregularity of the rhythms may cause you to think you'll never be able to manage what he does here, but if you take it slowly from the beginning and look carefully at the way the phrases move along the fretboard, you'll not only build your confidence that you can actually play it, you'll also realise what an amazing piece of guitar playing it is. The tempo of the number is quite slow, but you'll need to watch your timekeeping to stay in the groove, especially when you return to the slow pace after finishing a fast passage.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : Octaves on the 3rd and 5th strings. Watch the timing of the glissandos. To maintain the tight beat, you'll need to keep up the 16 beat picking and brushing very accurate. Use the index finger for the 5th string and the ring finger for 3rd, and mute the other strings firmly with the other fingers.

❷ : The main backing riff - a combination of chords and single low note riffing. The trick here

is to mute slightly with the right hand when you play the single notes on the 6th string.

❸ : 16 beat rhythmic accenting produced by brushing. The left hand should mute all the strings by touching them all ever so slightly, while the right hand cuts all of them with powerful strokes. Make the breaks after the 16 beat phrases really tight to give the hard-edged feel.

④ : Gliss up from the E chord and then from the high position gliss down in one sweep. On the gliss down, pick just the low strings.

⑤ : A wild fill-in phrase of arming + hammering & pulling. The large arming pitch change needs a big movement of the tremolo arm.

⑥ : The chord playing here should be really tight. Mute the single notes on the 5th string as you pick them.

⑦ : Leave the 4th and 5th strings sounding as long as possible while you play the arpeggios on the 2nd and 3rd.

⑧ : Rhythmical phrases with continuous glissandos, the timing of which need attention. Note the changing accents in the phrases on the 1st and 2nd beats. Make sure the glissando is smooth in the quadruplet on the 3rd beat of the second bar.

⑨ : To pick the sextuplet really smoothly, the fingering needs to be light and easy, whether you opt for picking or pulling-off.

⑩ : A fast 32 beat passage, all of which is picked. Practise slowly at first then build up the

speed, and make sure your alternate picking is correct.

⑪ : Irregular phrasing which is a combination of bends and right hand fretting - classic Steve Vai. Watch your fingering with the broad movement from the 2nd to the 5th strings and beware of hitting the wrong notes with the hi-speed right hand tapping.

⑫ : : A tricky combination of arming + hammering & pulling. The arming must be rhythmically in time with the triplets.

⑬ : Another passage of Steve Vai's uniquely rapid and irregular runs. The whole thing - without picking - is tapped with the left and the right hands. It's virtually impossible to copy this as it stands, but at least trying to will give you a flavour of Steve Vai's style.

⑭ : A twin guitar harmony super rapid fill-in. The notes themselves are not so difficult; the problem is the sheer speed, so your picking must be right on form. Or, you could avoid picking by hammering & pulling the whole phrase, whichever you find easiest.

---

# BIG TROUBLE

Words & Music by D. L. Roth/S. Vai

Copyright ©1986 Diamond Dave Music.

Administered by Warner Chappell Music Ltd., London W1Y 3FA/

SYVY Music. Print Rights, Administered by Warner Chappell Music Ltd., London W1Y 3FA

[illegible]

Vo. A C#m Rap

Well Master Joe Got the master He got a hat full of sugar Folks said You're a lucky man One night he just disappeared And

Gt. A B 0 9 1 2 4



Vo.  $C^{\#}m$

all we found was his hat in a clearing Down by the 7 - 11 Folks cried someone said he died But I know Joe didn't

Gt.  $C^{\#}m$  Harm. 15va

Vo.  $C^{\#}m$  [B]  $F^{\#}m$  A B  $F^{\#}m$

go to heaven no He went look-in' for trou - ble Woh It was in his eyes

Gt.  $C^{\#}m$  8. 3 8.

Vo. A E  $F^{\#}m$  A B  $F^{\#}m$

Oh She was a dime a doz - en (And) they were two of a kind

Gt.  $C^{\#}m$  8. 4 8. 8. 16 17 16 16 16 8.

Vo. A E [C]  $C^{\#}m$  Rap

Cherry Blue and Mighty Mouse Kind of quiet dude And she was supposed to be back

Gt.  $C^{\#}m$  Arm. Arm. Arm. Arm.

Vo. at the house With the kids and the dog "And tonight we're racketeers said Mouse And I know a little joint Upstairs in the back

Gt.  $C^{\#}m$  Arm. h. p. h. p. h. 5

Vo.  $C^{\#}m$

Where we can sweat it all out and laugh" And without a doubt they were out.

Gt.

Vo.  $F^{\#}m$  A B  $F^{\#}m$  A E

Look -in' for trou - ble Wah 8va p. The real kind Woh

Gt.

Vo.  $F^{\#}m$  A B  $F^{\#}m$  A E

She was a dime a doz - en. Ha Ha Ha (And) they were two of a kind

Gt.

Vo.  $E$  B A  $F^{\#}m$

How man - y times Have you said to your self Hey I feel like a yo - yo I've been here too long I

Gt.

Vo.  $C^{\#}m$  A  $F^{\#}m$

bet if you asked them Our he - roes would say Hey Ah we're al - read - y gone I know

Gt.



[illegible]

A F#m C#m  
 Vo. pack up and go I've been here too long I bet if you asked them Our heroes would say Hey  
 Gt. Harm.

Vo. A F#m C#m

We're al - read - y gone I \_\_\_\_\_ know \_\_\_\_\_ ( How do I know about

Gt. 8 8 2 2 0 0 4 4 4 4 4 4 4 2

Feed Back

20 4

The musical score for "The Sound of Silence" is presented in two systems. The first system shows the vocal line (Vo.) and the guitar line (Gt.). The vocal line begins with the lyrics "Mouse ? )" and ends with "Yeah". The guitar line features a feedback effect labeled "Arm. (Feed Back)". The second system continues the vocal line with "15va Harm." and "Yeah", and the guitar line with "Arm. (Feed Back)" and "Harm. 3".

Vo. **[H] C#m**  
 Rap.  
 and off they drove Late night still life paper moon shinin' brilliantly And Cherry thinks that's cool

Gt.  
 0 0 1 2 4 0 0 1 2 4 0 0 2 4 2 0 2 4 2 \* \* \* 0 0 1 2 4 0 0 1 2 4 0 0 2 4 2

C#m

Vo. 'Cause any moon of Mouse's Is a friend of hers this one will do just fine So what do you say

Gt.

A 0 2 4 2

B 0 2 4 2

I C#m

Vo. we go lookin'

Gt.

8va

A 0 0 2 4 2

B 0 0 2 4 2

14

Vo.

Gt.

15va Harm. Arm.

8va g. cho. Arm.

A 0 2 4

B 0 2 4

9 11 12 14 16 17 18 19 19 19



# ***BUMP AND GRIND***

*by DAVID LEE ROTH BAND*

## **SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES**

The 16 beat shuffle rhythm gives this number its characteristic loping feeling, so for the guitarist, the main point to note is the picking accents. The backing riff mainly makes use of single low register notes with plenty of mute picking for a rhythmical feel. Watch out for the different picking combinations. The song also features a number of dramatic fill-in phrases which should teach you a lot.

After the tricky bit of arming in the solo [H], there's an intricate passage of sextuplets and quintuplets in which each note is picked quite strongly. To play this without resorting to

hammering & pulling is impossible without a firm grasp of basic rock guitar technique.

Two guitars are used for the atmospheric chords and melody at [I]. The melody is brought to an end with a typical Steve Vai broad arming sweep up and down.

There are plenty of other fascinating little bits of arming and harmonics used in fills here and there, but the important thing with these is not so much the techniques themselves, but rather where Steve has decided to use them. It's his sense of judgment and timing that you can learn from here.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : The song begins with a straightforward but not so simple bit of arming, down and then up. There's no rhythm to begin with, but the arming has to last exactly one bar, the second half of which - the arm up - is played with a vibrato in a triplet rhythm. The feeling of it is pretty wild, and you won't manage it if you don't know exactly what your guitar is capable of.

❷ : The timing of these phrases has to match exactly with the snare drum. It's in a low position, so pull-off smoothly onto the open string from the 5th string 2nd fret.

❸ : The main riff pattern, also in low position. The left hand fingering is not so difficult, but your picking has to be rhythmical to get into the loping feel which the shuffle has in this song. Watch your timing with the bass - it's a unison passage.

④ : The theme riff is a combination pattern of single notes on the low strings and root + 5th chords. Be sure to brush the 6th string well to bring out the shuffle rhythm.

⑤ : This backing pattern alternates between low and high notes. Attack the highs and slightly mute the notes on the 5th and 6th strings for extra tightness.

⑥ : A hi-speed fill-in phrase. You can use hammering & pulling here for a smooth slur, but be sure there are no breaks or unnecessary accents in the flow.

⑦ : Unison bends on the 1st and 2nd strings taking care to correctly bend the 2nd string from G to A. It's a 16 beat shuffle, so watch your timing.

⑧ : A bending + arming harmony overdub. The arming vibrato on the two guitars is perfectly synchronised. Even with only one guitarist, this is difficult enough, but for Steve Vai it presents no problems.

⑨ : 1/3 harmonic → broad arm down sweep → release. On the record, this too seems to be a

twin guitar unison passage.

⑩ : It's difficult to make out just what this remarkable sound is, but it seems to be a combination of pick scratch + arming. In the second half, there's some vigorously repeated up and down arming.

⑪ : This very intricate run is all picked. The rhythm is somewhat irregular, so keep your picking well-defined and tight.

⑫ : This powerful run up and down the fretboard calls for accurate picking and strict timekeeping with the sextuplets. The glissando from 1/12 to the 19th fret requires very fast position changing.

⑬ : The solo (Gt.-I) is overdubbed on top of the chordal backing (Gt.- II). You need to keep in strict rhythm with the bass and drums here.

⑭ : An all-harmonics fill-in. To produce the purest harmonics, keep your left hand fingers light and easy above the strings as you pick your way nimbly through those sextuplets.

⑮ : This is the only part of the single note riff that is harmonised (in 4ths) by overdubbing.

# BUMP AND GRIND

Words & Music by D. L. Roth/S. Vai

Copyright © 1986 Diamond Dave Music.

Administered by Warner Chappell Music Ltd., London W1Y 3FA/

SYVY Music.

Print Rights Administered by Warner Chappell Music Ltd., London W1Y 3FA

$\text{♩} = \text{♩}^3$

N.C. Intro. N.C.

Oh

Arm. 1 2 3

N.C.

Yeah

Look - in' for love in the back of a tax-i Got lucky in a cheap ho - tel

A

G

A

G# G B F#m E

Hot pants un nas - ty Don't broth - er knock - in' 'cause you know damn well This blind date is cash and car - ry Dead

4 5

F#m A F#m E A B

ring - er for the big first prize She's scream - in' in the roar - ing Eighties' And ain't go - in' home to - night

Pick Scratch

Pick Scratch

5







Vo. A G(onA) C

Have you ev-er re-al-ly stud-ied danc-ing Or do you make it up

Pick Scratch

Pick Scratch

Haem. 15va Arm. 9. 10 10 10. 9 9 10. 3. Arm. Harm. 2 2 9 10 13 13 12 12 4 5 13

D N.C. J  
 Vo. as you go Ah Shake it slow - ly Do that Bump And  
 Gt. Arm. Gt.-I Arm. Gt.-II  
 55535 55535 55535 55535  
 0 20 2 0 0 \* 2 2 2 0 2 0 2 0 2 0 2 2 2


N.C.

Vo. Grind Ah Woh Move it slow - ly And make it Bump And

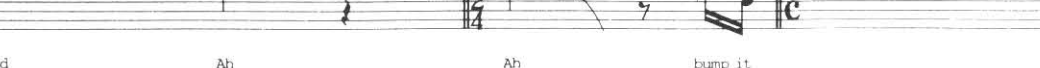
Gt. Arm. Arm. 8va Harm. 8va Harm. 14 15

Gt.-I Gt.-II

N.C.

Vo. 

Grind Ah Ah bump it.

Gt. 

Vo. G D F

Gt. PicK Scratch

Pick Scratch

7 7 9 9

5 5 7 7

# MERCY

## SONG FEATURES SONG FEATURES SONG FEATURES SONG FEATURES

A number from Steve's days with Alcatrazz, "Mercy" is fairly relaxed in feel, but that doesn't mean you can take it too easy. The backing riff is mainly in 16 beats with added glissandos and some pretty intricate movements. The backing at [A] is a combination of single notes on the 6th string and chords, and to get the tightness needed, you have to be able to break sharply on the rests. In [B] the quadruplets on the 6th string in unison with the bass must be crystal clear and the chord playing equally well-defined. The backing patterns in this number include many of Steve's usual brilliant fills, so timing is of the essence.

"God Blessed Video" is probably one of the best-known tracks for right hand fretting from Steve's time with Alcatrazz, but "Mercy" also features some wonderful examples of it. At [F] Steve was probably intending to play 12 notes

per beat, but the slowness of the song enabled him to play the remarkable rhythm of 11 notes per beat and 23 notes over two beats ! Not satisfied with that, he finishes the solo with a wonderful harmonised run of 56 notes, all picked. The sheer skill of being able to maintain such phrasing is amazing in itself of course, but more remarkable even than the technique is the presence of mind with which he produced such phrases; it's a superb example of his masterful playing.

The tempo of the ending section at [I] is supposed to be in 5/4 time, but because of the fermata, the tempo is in effect free. Also, the guitar riff determines the rhythm here until the 3rd bar. At the end, the notes are left sounding, the chord is arpeggiated and the bent phrases are tapped.

## PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS

❶ : This riff pattern consists of a combination of an open A on the 5th string and 4ths on the 3rd and 4th, or 4th and 5th strings. The playing itself is orthodox, but the glissando nuances are typical of Steve Vai. Mute the open 5th string to make the whole as tight as possible.

❷ : A two bar one pattern backing riff. The point here is the wide jump from the 6th string to the 1st and 2nd on the Am chord, which needs careful picking. Steve's unique sensibility can be heard in the Cadd9 chord and the two B notes in the Em chord played on different strings - 2/0 and 3/4.

③ : The sound here comes from a strong attack on the 6th string produced by mute picking with the heel of the right hand placed lightly near the bridge.

④ : The skillful way in which Steve is able to fit these short rapid licks into backing riffs is one of the hallmarks of his style. The continuous pulling-off is the point here - to break into the riff without throwing out the rhythm.

⑤ : Right hand fretting + glissando as you can hear here gives you the kind of subtle nuance for which Steve Vai is rightly famed. The ↓ symbol signifies right hand taps. Note the glissandos to 1/20 immediately after tapping 1/19. The phrase is very fast, so watch your timing.

⑥ : The so-called 'cricket' technique: applying a strong vibrato with the tremolo arm (middle finger) while picking at the same time.

⑦ : A tricky bit of hammering & pulling + arming. The resulting sound is pretty weird - but

---

the delicate arming is a typical Vai touch.

⑧ : A phenomenal passage of ultra-rapid pull-offs, which, to play, is not actually as daunting as it looks. Nevertheless, the sheer speed and clarity of this section shows only too well how much further ahead of your average guitarist Steve Vai is.

⑨ : Steve uses a harmoniser for the overdubbed twin-guitar-like harmonies of this hi-speed section, which is all picked. Only the top line is shown in the score. Take care with the changes of rhythm in the octuplet, quadruplet and triplet phrases.

⑩ : The screaming burst of picking harmonics at the end here occurs because of the big D→G arm up immediately after picking 3/7.

⑪ : The fermata here extends all notes a little, so watch your timing with the other instruments doesn't slip.

---

# MERCY

Words & Music by S. Vai/G. Bonnet/J.Waldo/G. Shea/J.Uvena

Copyright ©1985 Dick James Music Ltd., 334-336 King Street, Hammersmith, London W6 0RA/  
De Novo Music, SYVY Music, Star Carr Music, Godzilla Music, Blue Tiger Music, Laka Music/  
Carlin Music Corp., London NW1 8BD

Am G Dadd9 Am G Dadd9

Gt.

Am G Dadd9 Am G Dadd9

Gt.

Am C Am 2x Em D.S. x Am C

Vo.

Sis - ter moon and broth - er sun shin - ing down on my In - dia spread - ing your night a - cross the ground  
Great white war - ri - or you are the lone - ly hunt - er kill - ing the Prince of In - dia  
Chand ba - hen ar su - raj bhy shin - ing down on my In - dia Cha - mak - ta hey ma - na ba - rat ka up - ar

Gt.

Am Em FΔ7 E FΔ7

Vo.

guid - ing the ex - e - cu - tion - er Ti - ger burn - ing bright - ly Cry - ing tears of  
kill - ing the King of Af - rica  
guid - ing the lone - ly pre - dictor

Gt.

2x only

Chorus

Chords: G, Am, G, Am, Dadd9, Am, G, Am, D

Vocal line: fire — Mer - cy — Mer - cy — Mer - cy —

Guitar line: Includes a triplet of eighth notes marked with a circled 3.

Coda

Chords: Am, G, Am, Dadd9, Am, G, Am, D

Vocal line: Mer - cy — He's my broth - er Mer - cy tears of fire

Guitar line: Includes a triplet of eighth notes marked with a circled 3, and a sequence of notes marked with a circled 4.

Chords: Am, G, Am, Dadd9, Am, G, Am, Dadd9

Vocal line: Mer - cy — He's my broth - er Mer - cy tears Ah — of Ah — Oh —

Guitar line: Includes a triplet of eighth notes marked with a circled 3.

Chords: Dadd9

Vocal line: Burn - ing bright-ly Ah cry - ing — Ah tears of Ah fire

Guitar line: Includes a triplet of eighth notes marked with a circled 3.



Vo. Am Vocal E G Am Dadd9

Gt. cho cho cho cho+p cho cho p g p g p h g x g

cho cho cho cho+p cho cho p g p g p g p h g x g

10 5

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a two-staff format. The top staff is for the vocal line (Vo.) and the bottom staff is for the guitar line (Gt.). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Chord progressions are indicated above the vocal staff: Am, Dadd9, Am, G, Am, and Dadd9. The guitar part includes various techniques such as harmonics (h+p), chords (cho), and arpeggios (arm). Fingerings are indicated by numbers 1-4 on the strings. The score is written in a standard musical notation style with a treble clef for the vocal line and a bass clef for the guitar line.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line (Vo.) and a guitar line (Gt.). The vocal line starts with the lyrics "Hello, friends, it's so nice to see you here" and continues with "The sound of silence." The guitar line features a complex arpeggiated pattern. Chord diagrams for FΔ7 and G are provided. Performance instructions include "with harmonizer ~" and "adds low voice ~". A capo is indicated at the 9th fret. The score is for a 12-string guitar, as evidenced by the six strings in the guitar part.

**Chord Diagrams:**

- FΔ7:** A major triad with a suspended fourth (F, A, C, E♭).
- G:** A major triad (G, B, D).

**Performance Instructions:**

- with harmonizer ~**: Indicated for the vocal line.
- adds low voice ~**: Indicated for the guitar line.

**Capo:** 9

**Lyrics:**

Hello, friends, it's so nice to see you here  
 The sound of silence.

**G** Am Dadd9 Am D

Vo. Burn - ing ti - ger burn - ing

Gt. (cho) cho (8va) arm arm

9 10

**H** Am G Am Dadd9 Am<sup>2x</sup> G 1. Am Vocal Fill Dadd9

Vo. Mer - cy Cry - ing tears of fire Mer - cy

Gt. 2x 8va arm 2x 17 15 15 17 arm

2. Am Dadd9 Cadd9 F

Vo. Ah Tears of fire Ah

Gt. 3 11

**Free Tempo** G Am

Vo. Fire - Tears - of fire

Gt. 8va arm arm 19 17 17 17 arm 22 g 11

# ***LIGHTER SHADE OF GREEN***

## **INSTRUMENTAL FEATURES INSTRUMENTAL FEATURES INSTRUMENTAL**

A short piece for solo guitar, with a delicate synth providing a background support. The whole thing is played in one flourish, and while it starts out in time, it soon turns into what is in effect free tempo. It could also be said for the other songs in this book that with right hand

fretting, it's often difficult to make the notes come out as you'd like them to, but that's no reason to depend on the amp and on effects units. Tap strongly to enable the unadorned notes to be clearly heard.

## **PLAYING POINTS PLAYING POINTS PLAYING POINTS PLAYING POINTS**

❶ : The first 2/0 is tapped not picked with the finger tips of the right hand. After that, 2/5, 2/7, 2/9 are tapped with the index, middle and little fingers of the left hand, and 2/12 is tapped with the index finger of the right hand. The fingertips should be aligned with the fretboard as vertically as possible. The attack should be strong and the notes clear and well-defined.

❷ : For the glissando on the first note, tap the low position B note (2nd string) with the right hand while glissing up to the 12th fret, and then pull-off onto the next 2/9 note. The fingering of the rest is mostly the same as in section (1), but note the position change (2nd and 4th beats, 2/2 and 2/5) tapped with the index and little fingers of the left hand.

❸ : Here the phrasing becomes even more intricate, consisting of repeated quintuplet

motifs. The notes in parentheses ( ) are those which should have been played but were not. With the occasional glissando thrown in, the position of the whole second half of this section is raised. You'll need to take even more care with your tapping combinations.

❹ : Repeated sextuplet motifs played in high position, so of course, beware of mis-touches.

❺ : Tapping: 2/15 - left index; 2/17 - left ring; 2/19 - right index. A complex combination of right hand→ open→left hand→open.

❻ : Tapping: right hand→left hand ring→left hand index→open. Down position on left hand only.

❼ : No right hand. Left hand hammering & pulling only.

❽ : Open 6th string E→D arm down and then slowly back up to E.

# LIGHTER SHADE OF GREEN

Music by S. Vai

Copyright © 1985 SYVY Music/Carlin Music Corp.,  
London NW1 8BD/De Novo Music.

1

Gt. E *H+P with Right Hand*

2

3

Gt. *D (on E)*

3

4

Gt. *gva*

5

6

7

8

Gt. *H+P with Right Hand rit.*